DOCUMENT RESUME

ED 043 635 TE 002 075

AUTHOR Simon, Eugene F.
TITLE A Guide for Teaching the Contributions of the Negro Author to American Literature.
INSTITUTION San Diego City Schools, Calif.
PUB DATE 68
NOTE 41p.

EDRS PRICE EDRS Price MF-$0.25 HC-$2.15
DESCRIPTORS *African American Studies, *American Literature, Authors, Autobiographies, Biographies, *Curriculum Guides, Drama, Essays, Grade 11, Music, Negro Culture, Negro History, *Negro Literature, Novels, Poetry, Short Stories

ABSTRACT

This curriculum guide for grade 11 was written to provide direction for teachers in helping students understand how Negro literature reflects its historical background, in integrating Black literature into the English curriculum, in teaching students literary structure, and in comparing and contrasting Negro themes with othr themes in American literature. Brief outlines are provided for four literary periods: (1) the cry for freedom (1619-1865), (2) the period of controversy and search for identity (1865-1915), (3) the Negro Renaissance (1915-1940), and (4) the struggle for equality (1915-1968). The section covering the Negro Renaissance provides a discussion of the contributions made during that period in the fields of the short story, the essay, the novel, poetry, drama, biography, and autobiography. A selected bibliography of Negro literature includes works in all these genres as well as works on American Negro music. (DD)

ED043635

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

A GUIDE FOR TEACHING THE CONTRIBUTIONS OF THE NEGRO AUTHOR TO AMERICAN LITERATURE

Prepared by

Eugene E. Simon

Consultant Committee

Dr. Robert A. Bennett
Jeanette A. Kramer
Carol B. Jones
William H. Payne, Chairman

TE002075

San Diego City Schools
San Diego, California

1968

Unedited

PREFACE

This publication, A Guide for Teaching the Contributions of the Negro Author to American Literature, is a supplement to Guide for Teaching English 5-6. It is anticipated that teachers will integrate works suggested in this guide with traditional materials which have been a part of their courses in American literature. Hopefully, the guide will provide the first step in introducing to high school students much American literature which heretofore has been absent from the curriculum. The limited time available during the Summer Curriculum Writing Workshop prevented the inclusion in this publication of a detailed account of the contributions to American literature of Negro writers in other than the Negro Renaissance, 1915-1940.

Suggestions for improvement of this guide will be welcomed and should be submitted to Robert Bennett, Specialist in Language Arts. Ideally the ideas that grow from the use of the guide will lead to a more sophisticated curriculum incorporating the methods and procedures that teachers themselves initiate.

Wm. H. Stegeman

William H. Stegeman
Assistant Superintendent
Curriculum Services Division

CONTENTS

INTRODUCTION 1

OBJECTIVES 1

THE NEGRO RENAISSANCE 2

The Short Story 4

Poetry 6

The Essay 8

The Genealogy of an American Champion 8

The New Negro 13

Biography and Autobiography 18

The Novel 19

Drama 21

EARLY LITERATURE BY NEGRO WRITERS 24

The Cry for Freedom, 1619-1865 26

Lucy Terry 26

Phillis Wheatley 27

The Period of Controversy and Search for Identity, 1865-1915 (Outline) 29

THE STRUGGLE FOR EQUALITY, 1940 TO DATE (OUTLINE) 30

A SELECTED BIBLIOGRAPHY 31

INTRODUCTION

The identification of literature may follow any one, or a combination of, three points of view. First, the work may be considered as a part of the literature of the language in which it is written; secondly, the literature may belong to the culture which it describes; and thirdly, the literature may be identified by the ethnic background of the writer. A single focus on any one of these presents dilemmas.

The greatest problems arise when the ethnic background of the author is considered to be the major mark of identification. In some fortunate cases where the majesty of the writings has universal appeal, the ethnic background is ignored and only the nationality of the writer is proclaimed. Dynamic examples of this attitude are represented by Alexandre Dumas, Frank Yerby, and Alexander Pushkin.

Frequently in the case of Negro authors, however, the ethnic identification is exploited. Ellison's Invisible Man, Wright's Black Boy, and Johnson's God's Trombones were victims of this type of literary criticism. Because their authors are Negroes, these and other writings seldom have the benefit of conventional reviews by critics. And worse, true tragedy occurs when writers of esteem are excluded from a national literature because the writers belong to a minority ethnic group.

This teacher's guide attempts to include in the teaching of American literature the names and works of Negro writers heretofore excluded from many textbooks. It is an initial attempt to provide direction for teachers who will integrate literature by Negro writers into the eleventh-grade English curriculum. Fortunately, because of the interest of teachers and the availability of some writings in school libraries and supplemental book lists, some teaching already is being accomplished in this area.

It is not the intention of this guide to assume that teachers and students will become experts in literature by Negro writers. The use of this guide does not require immediate sophistication in this field. Objective treatment of the suggested readings will fill a void which otherwise might continue to exist in the teaching of American literature.

OBJECTIVES

1. To integrate American literature by Negro authors into the eleventh grade English curriculum, making it an integral part of the course.

2. To teach students literary structure--point of view, imagery, figures of speech, language, narrative method, and other components of the traditional study of literature--through the study of literature by Negroes.

3. To understand how Negro literature reflects its historical background.

4. To compare and contrast themes developed by Negro authors with those developed by other writers who contributed to American literature.

THE NEGRO RENAISSANCE

The term Negro Renaissance designates a period in the development of Negro literature which extended from about 1915 to 1940. Also known as the Harlem Renaissance because that black metropolis was the cultural center of Negro America, this period saw the rise of a new breed of Negro writers who found their subject matter not only in the conventional Negro tradition but also in the wider American literary heritage of the day. The Renaissance marks the first time the Negro writer entered the mainstream of American literature in force. Themes became more objective and universal, but protest literature, although its tone is muted, remains a characteristic of Renaissance writing.

The Renaissance short story writer uses the classic Negro background for his interpretation of Negro culture. John P. Davis in "The Overcoat," a short story set in the rural South, poses the question, "How much pride is too much?" In "The Boy Who Painted Christ Black" John Henrik Clarke introduces the themes of racial pride and the search for identity by a young boy who painted the Savior black "'cause he was so kind and forgiving, kinder than I have ever seen white people be."

The lyric beauty of Claude McKay's poetry invites comparison with that of his contemporary, Edna St. Vincent Millay. The universal theme of his "If We Must Die" was acknowledged by Winston Churchill who read the poem in a speech to the United States Congress during the dark days of World War II. Countee Cullen, recipient of a Guggenheim Fellowship and winner of the Harman Award for high achievement in literature, was one of the leading poets of the Renaissance. Cullen sets the prevailing theme of Negro Renaissance poetry: racial pride depicted with beauty and sophistication. His sonnet, "Yet Do I Marvel," is a poetic attempt to accept the inscrutable actions of God. He appears to be only partially successful as he ends with the couplet:

> Yet do I marvel at this curious thing:
> To make a poet black, and bid him sing!

There is an artistic ambivalence apparent in the novel of the Negro Renaissance. The sensationalists created a new stereotype to replace the "typical Negro" of the Uncle Tom tradition. Eugene Arden describes him as a type whose "existence seemed confined to drink, sex, gambling, and brooding about racial matters, with an edge of violence always in view." (Images of the Negro in American Literature, Seymour L. Gross and John Edward Hardy, ed., U. of Chicago Press, 1966). Examples of this exotic literature are Wallace Thurman's The Blacker the Berry, Claude McKay's Home to Harlem, and Carl Van Vechten's Nigger Heaven.

On the other hand the realistic novelists attempted to replace the counterfeit two-dimensional portrayal of Negro character with one which reflected the complex ambiguity of a human being. Rudolf Fisher avoids the sensational and gives a realistic description of genuine social life in Harlem in The Walls of Jericho. His mastery of the Harlem idiom is compared favorably with Ring Lardner's idiomatic prose. In One Way to Heaven, Countee Cullen, poet and novelist, uses his background as the son of a Methodist minister to give authentic treatment to religion and the place of the church in the lives of Negroes.

The essay was a popular form of literary expression during the Negro Renaissance, but only a few compilations of essays by Negro writers are still in print. If we define the essay as an information prose form which appeals to the intellect more than to the emotions and which gives facts on a particular subject and the writer's opinions on that subject, we find no paucity of essays during this period. A search through periodicals of the day reveals that many timely essays on topics of the day were printed. W. E. B. DuBois, Stanley Braithwaite, Benjamin Brawley, and James Weldon Johnson were well-known contributors. One of the leading essayists and certainly the foremost intellectual spokesman of the Renaissance was Alain T. Locke. A selection from Locke's The New Negro, and an essay by N. B. Young, are included in the essay section of this guide.

The Short Story

American Negro Short Stories, edited by John Henrik Clarke, has been approved for purchase experimentally by San Diego City Schools. Seven stories in this anthology were written during the Negro Renaissance. Suggestions suitable for discussion or writing assignments for five stories most appropriate for classroom study follow.

"The City of Refuge" by Rudolph Fisher

"The City of Refuge" discusses the debilitating effects of the city on an individual.

1. Discuss the irony of the title.

2. King Solomon Gillis considers Harlem to be a city of refuge. How do you think Mouse Uggam sees it? Explain.

3. What inspires Gillis to fight harder when he is arrested? What pacifies him?

4. Find instances of the use of slang in the story. Is the slang effective? Are meanings clear from the context in which the slang is used?

VOCABULARY: catalyzed (22), ante bellum (24), john-browned (27), monkey chaser (27), oblate (30)

"A Summer Tragedy" by Arna Bontemps

"A Summer Tragedy" portrays the universal problems of human beings.

1. Discuss foreshadowing. Find passages which foreshadow the tragedy of Jeff and Jennie.

2. "A Summer Tragedy" differs from most stories because of the position of the climax. Where does it occur?

3. The peaceful scenes of nature contrast vividly with the ugly social condition created by man. Find passages which emphasize each.

4. What is the dominant theme in the story?

5. Martin Luther King, Jr., in Stride Toward Freedom speaks of "the freedom of exhaustion" as a "type of negative freedom and resignation that often engulfs the lives of the oppressed." Does this concept of freedom apply to Jeff and Jennie? Do you know of anyone to whom it might apply?

"The Overcoat" by John P. Davis

"The Overcoat" shows a child's isolation in everyday existence.

1. Discuss the function of mood in short stories. Compare Davis' treatment of mood with Poe's treatment of it in one or two of his short stories.

2. Upon whom do you place the blame for Mother's death? Explain.

3. Discuss the symbolism of the title.

"The Boy Who Painted Christ Black" by John Henrik Clarke

"The Boy Who Painted Christ Black" justifies our hopes for the next generation.

1. Student research into the African heritage is suggested by this story. One theory about the beginning of civilization holds that it was a joint Asian-African accomplishment which took place in the Nile Valley. Two sources are recommended for class research into the African heritage: the first chapters of Before the Mayflower by Lerone Bennett, Jr., and the Negro Heritage Library.

2. Reread the last sentence in the story. To what victory does the narrator refer?

3. A writer seldom chooses names for his characters without good reason. Why is "Aaron" a suitable name for the young artist?

4. What is the effect of the principal's hesitation when the supervisor asks who painted the picture?

"Truant" by Claude McKay

"Truant" discusses the debilitating effects of the city on an individual.

1. What do you consider the chief characteristic of Barclay Oram? Find examples which substantiate your claim.

2. Barclay had obeyed the moral law when he married Rhoda and when he bought the Liberty Bonds, but he was subject to another law which claimed his allegiance. What is this law? How does Barclay react to it at the end of the story? Are you subject to it? Explain.

VOCABULARY: burlesque (41), Staccato (42), bas-relief (48), symmetrical (50)

If the thematic approach is used while studying the short stories, concepts of love, alienation, immaturity, search for identity, survival, courage, recognition of values, truth, hope, and pride found in these selections are suitable for development through discussion and writing assignments. To develop a broader understanding of human experience these themes may be compared or contrasted with those discovered in the short stories of other writers who contributed to American letters.

Two short stories by Langston Hughes are printed in Scope Reading 3.

Poetry

The suggested text for the study of poetry in this unit, American Negro Poetry edited by Arna Bontemps, has been approved for purchase experimentally by the San Diego City Schools. It contains 68 selections by fifteen representative poets of the Negro Renaissance. Poets who wrote during this period were Arna Bontemps, Countee Cullen, Gwendolyn Bennett, Sterling Brown, Waring Cuney, Frank Davis, Clarissa Scott Delany, Donald Hayes, Langston Hughes, Fenton Johnson, Helene Johnson, James Weldon Johnson, Claude McKay, Jean Toomer, and Frank Horne.

Teachers will vary their use of this text depending upon the background and achievement level of their classes. Suggestions are made here in the hope that they may prove to be of value to teachers.

The introduction, pp. xiii-xviii, by Arna Bontemps invites study. Students may be familiar with James Weldon Johnson through their study of "The Creation" in Adventures in American Literature, Olympic Edition. The historical approach suggested in this introduction is a valid one; a pupil's appreciation of a literary work will be enhanced if he is aware of the background which engendered the selection. A discussion of the topic and theme of Johnson's "O Black and Unknown Bards" can be used as a bridge between the pre-Revolutionary War poetry of Lucy Terry and Phillis Wheatley and the poetry of the Negro Renaissance. If more than passing comment is made on Negro spirituals in connection with "O Black and Unknown Bards," the use of the RCA record "Marian Anderson Spirituals" is appropriate. Very useful arrangements of spirituals have been made by Nathaniel Dett, Harry Burleigh, and William Dawson with the Tuskegee Instrumental Choir. All are available in the city schools audio-visual library. The school's music department may have other appropriate records.

Discuss the contrast between this excerpt from Phillis Wheatley's pre-Revolutionary War poem, "On Being Brought from Africa."

> 'Twas mercy brought me from my Pagan land
> Taught my benighted soul to understand
> That there's a God, that there's a Savior too:

or this couplet from her "Lines to the Students of Cambridge University,"

> 'Twas not long ago I left my native shore--
> The land of errors and Egyptian gloom.

with Countee Cullen's "Heritage" or Gwendolyn Brooks' poem with the same title. How does each poem reflect the Negro of the age in which it was written? After reading and discussing these poems, the concept of "heritage" may spark poetic creativity in some students.

The comparative method of study has advantages. Poetry of contemporaries of Negro Renaissance writers illustrates the dissimilar ideas of poets on the same subject. Similarities and differences in the presentation of the concept of death and immortality in the poetry of Edna St. Vincent Millay, Donald Jeffrey Hayes, and Waring Cuney can be explored. "Threnody" by Hayes and a poem similarily titled by Cuney should be studied in conjunction with Millay's "Lament" and "Dirge Without Music."

The disciplined sonnets of Gwendolyn Bennett, Claude McKay, and Countee Cullen provide excellent examples for comparison with earlier sonnets studied by the class. Student restatement of the ideas in the octet and sestet will provide valuable writing or discussion topics.

"The Lamp" by Sara Teasdale and "I Want to Die While You Love Me" by Georgia Douglas Johnson are both lyrical love poems which express the poets' attitudes toward death and love. Sadness and wistfulness are moods depicted. Advanced classes will explore with profit the poetic worth of each poem. Which fulfills the demands of poetry? Which comes closer to being verse?

The effective use of dialect in poetry is limited to humor or pathos according to Arna Bontemps' statement in his introduction to American Negro Poetry, page xv. The truth of this contention may be dramatized by reading "The Mountain Whippoorwill" by Stephen Vincent Benet, "The Party" by Paul Laurence Dunbar, a forerunner of the Negro Renaissance poets, and the few Renaissance era poems in the text which employ dialect. Both Benet and Dunbar use dialect to portray social events in rural life--Benet in white "hill-billy" Georgia, and Dunbar in the black rural South. Dunbar, though acclaimed by William Dean Howells as the lyric spokesman of the Negro peasant, was in the apologist tradition--a tradition anathema to Renaissance writers. In much of his dialect poetry he presented the humor of personal social activities. It is not surprising that in later years he declared that his non-dialect poems were his better efforts. The third epitaph in Countee Cullen's "Four Epitaphs" is pertinent to the discussion of Dunbar's use of dialect.

A biographical approach is useful because the knowledge of a writer's life may provide an impetus for reading his poems. An abbreviated biography of Renaissance poets is available in the text and extensive factual material can be found in the Negro Heritage Library.

Claude McKay's "If We Must Die" has been previously advanced as an example of the universality of poetic themes in the Renaissance. His "The White House" is as timely today as it was in the 1920's when it was written.

Langston Hughes was one of the poetic experimenters of the Renaissance. His poems are a unique combination of elements--Negro, personal, and universal; his poetry speaks out of the people to the people. The subjects of his poems are not the conventional stereotypes of an earlier era; rather he uses the legitimate Negro tradition with pride. The advice of the mother in "Mother to Son" displays the stoicism and determination Hughes believed necessary for progress. "I, Too" and "I Dream a World" are personal poems marked by high hope and an absence of self-delusion. "Dreams" and "Too Blue" by Hughes are included in Reflections on a Gift of Watermelon Pickle. Hughes' literary declaration of independence clearly indicates the break with tradition which marks his poetry and so much of the literature of the Negro Renaissance:

> We younger artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly, too. If colored people are pleased we are glad. If they are not, their displeasure doesn't matter either. We build our temples for tomorrow, strong as we know how, and we stand on the top of the mountain, free within ourselves. (The Negro in American Culture by Margaret Just Butcher, Alfred A. Knopf, New York, 1964, pp.125-126.)

The Essay

"The Genealogy of an American Champion" by N. B. Young and "The New Negro" by Alain Locke are reproduced in part in this section. The biographical material on the two authors and their essays were taken from American Literature by Negro Authors by Herman Dreer, The Macmillan Company, New York, 1950, pp. 162-173.

If the essay has not been previously studied in class, the introduction to essays and articles in Adventures in American Literature, Olympic edition, p. 144, is recommended.

For ERIC reproduction, the biographical material and the essays were deleted due to copyright restrictions.

Suggestions for Discussion and Writing Assignments:

1. Who is the American Champion about whom N. B. Young is writing?

2. How does the essayist trace the genealogy of the American Champion?

3. What is the effect upon the reader of the recounting of historical events and the mentioning of geographical sites?

4. What characteristics of an essay does "The Genealogy of an American Champion" possess?

5. What is the mood of the essay?

6. "It was 1914, another one of the tough years when the Mexican boll weevils were threatening Alabama cotton crops and the Prussian military leaders were threatening the peace of Europe." Why do you think that N. B. Young chose the juxtaposition of boll weevils and Prussian military leaders? Of cotton crops and the peace of Europe? Discuss this excerpt as an example of paradox.

7. There are many examples of irony and satire as well as personification and metaphor in this essay. Point out instances of each and discuss their effect upon the essay.

8. After reading the first sentence, what did you think the essay would be about? The word champion calls to mind something special and yet the author deviates from the usual meaning. Is the first sentence a good introduction or topic sentence? Why?

WRITING ASSIGNMENT. Use a historical event or something that has happened at school and write a short essay which satirizes the event. Try to imitate Young's style. Reread the essay to become familiar with technique.

Vocabulary:

archives	vainglorious	hostler
bellicose	auxiliary	obliterate
progenitor	genealogy	reverberated
horde	equinoctial	melee

Suggestions for Discussion and Writing Assignments:

1. What is meant by "garret the bogeys"?

2. In the third paragraph Locke uses the term "Negro problem" and says that "the problems of adjustment are new, practical, local, and not particularly racial." He states that "the process of class differentiation" is making it less possible "to regard and treat the Negro en masse." Grant that Locke's appraisal was valid in 1925. Is it valid today? What is your appraisal? Current issues of following magazines may contain material useful in the preparation of this assignment: The Crisis, Ebony, The Negro Digest, The Phylon, The Journal of Negro History.

3. Locke says that the leader of the Great Migration to the North "is the rank and file." Compare the leadership aspect of this migration to that of the Westward Movement. Are there similarities?

4. Do you agree with Locke's statement, "It is the 'man farthest down' who is more active in getting up."? Relate this idea to sports, political events, or a personal experience.

5. Discuss Locke's statement, "The Negro too, for his part, has idols of the tribe to smash."

6. The organization of an essay can be taught with the study of this selection. Excellent examples of topic sentences, logical development of ideas, transitional devices, and the happy blending of fact and opinion are available for discussion or written analysis.

7. Compare the structure of this essay with that of "The Genealogy of an American Champion."

Vocabulary:

extorionate	wean	psychology	
nascent	apathy	clientele	

Biography and Autobiography

The biographical urge is best illustrated by the daily habit of probing into the health, habits, and affairs of others. Biography, like science, begins with facts. Since biography seeks reasons for motivation in individual life patterns, it should conform to certain principles of ethics. Autobiographical writing faces the whole problem of writing about one's self. In the biographical sketch the writer handles the facts in the manner of the essayist.

Biographical and autobiographical writings by Negro authors may be classified in the main as biographical sketches. Booker T. Washington's Up From Slavery, Robert Russa Moton's What the Negro Thinks, and Walter White's A Man Called White are excellent examples of this type of writing. There are available many biographical sketches of Negroes who have merited national acclaim. These sketches include such persons as George Washington Carver, Ralph Bunche, Jackie Robinson, Martin Luther King, Jr., Duke Ellington, Marian Anderson, Willie Mays, and a host of others.

More formal types of biographical writings are indicated by Henry E. Baker's Benjamin Banneker, William Dean Picken's The New Negro, Walter White's How Far the Promised Land and Charles Wesley's Richard Allen.

The primary objective of a study of biographical writings by Negro authors will make clear the following facts:

1. There is not a unanimity in the approach used by Negro leaders to obtain equal rights.

2. Even though the thinking of individuals sometimes clashed, each had the same ultimate goals: full citizenship, human dignity and complete participation in every aspect of American life.

The Novel

In spite of the differences in length and complexity between the novel and the short story, the novel, like the short story, presents the same centers of interest--plot, setting, character, theme, truth, and style. The novels written by Negro authors are primarily novels with a purpose. The classifications are mainly 1) character novels stressing character study as in George Wylie Henderson's Ollie Miss (1935), 2) novels of manners studying particular social groups as in Frank Yerby's The Foxes of Harrow (1946), and 3) novels of local color as in Langston Hughes' Not Without Laughter (1930). Combining features of the above classification are George Schuyler's Black No More (1931), Walter White's The Fire in the Flint (1924), and James Baldwin's Go Tell It on the Mountain (1953).

Novels written during the Negro Renaissance give an authentic picture of Negro community life. The locale extends from the Deep South to Harlem, the mood from sympathy to satire, but predominating is a sense of racial pride. The theme of passing is still popular: George Schuyler in Black No More, a first satirical novel, imagines what would happen if a three-day treatment to change black pigment to white were discovered. The result is a humorous but critical look at racism. Schuyler's humor has a Menckenesque flavor which still captivates the reader thirty-seven years after the original publication of the novel. Jessie Fausett's Comedy, American Style (1933) is a serious study of passing and color variation within the race. It might be compared profitably with Chester Himes' more recent The Third Generation (1954). Not only the handling of the theme, but also the technical structures of the novels provide bases for comparison and contrast. Self-satire--an ingredient missing in pre-Renaissance novels--aids a humorous and realistic portrayal of Negro social life in Rudolph Fisher's The Walls of Jericho (1928). Miss Agatha Cramp, the well-intentioned white philanthropist and uplifter, though treated as a humorous caricature by Fisher may inspire startling self-analysis for some readers. Walter White's Flight (1926) and Claude McKay's Home to Harlem (1928) provide realistic representations of Negro social and domestic life. Flight gives an intimate portrait of small town life in the South, and Home to Harlem follows the central character through the Harlem of the 1920's. Among novels of the Negro Renaissance are Wallace Thurman's Infants of the Spring (1932), Langston Hughes' Not Without Laughter, Arna Bontemps' God Sends Sunday (1931) and Black Thunder (1936), and Countee Cullen's One Way to Heaven (1932).

In general, it can be said that the novel of the Negro Renaissance is more of an artistic success than its predecessor because it is less of a tract and more of an affirmative acceptance of Negro culture of the period.

A suggested form for use with book review panels follows this section. Student panel presentations of one or two novels from the divergent schools of writing and one or two biographies will be an enjoyable way in which to present to the entire class a meaningful introduction to the Negro Renaissance novel and to personalities of the period.

Speech Activity--Book Review Panel:

Each group will consist of five panelists, all of whom have read the same book. The members will be:

1. Moderator and background critic
2. Narrator
3. Author of the book
4. Reviewer for a literary magazine (representing the elite in literary circles)
5. Reviewer for school newspaper (representing the average reader)

Panelists must prepare to answer questions from the audience, the teacher, and fellow panelists. They must submit an outline of their presentation to the teacher two days before panel presentation date. They are limited to specified time periods for presentations.

The moderator:

-Chairs group preparation meetings.
-Acts as moderator during panel discussions.
-Conducts the discussion following the symposium.
-Summarizes conclusions of the symposium.

The narrator:

-Supplies a summary of the book's content.
-Emphasizes points which the author emphasizes.

The author role plays, and:
-Suppplies personal background information.
-Narrates circumstances surrounding the writing of his book.
-States the highlights and merits of his book.

The background critic:

-Comments upon the mores of the era.
-Cites quotations and examples from the book to support contentions.
-Estimates the worth of the book as an aid to understanding the historical period.

The reviewer for a literary magazine:

-Comments on a theme or major symbols of the book.
-Presents excerpts from the text which support his general statements.

The reviewer for school newspaper:

-Makes comments which deal with the entertainment and informational aspects of the book.
-Uses examples and quotations from the book to support his general statements.

Drama

The drama of the Renaissance period was changing from the Showboat tradition that had developed in the 1890's. Although the transition from this tradition was gradual, it was achieved by the 1920's when the contributions of Harlem life to Negro drama became important. As Langston Hughes said, "the Negro was in vogue" and this made what he was writing about in vogue also. The most outstanding characteristic of this period is the absence of a Negro stereotype.

The musical, "Shuffle Along" was written, directed and produced by Negroes and was the first play to set new standards. It opened doors for Negro drama and the new concept caught on. It exploded rather than shuffled on to Broadway and made Flournog Miller and Aubrey Lyle the Gilberts, and Eubie Blake and Noble Sissle the Sullivans of the Negro theater.

Although the plays now reflected Negro life and were fast-moving musicals, folk plays, or conflict plays, too few dealt with Negroes grappling with their problems. However, it was a sign of the times, for the 20's were a fast-moving period when problems were avoided. To preserve the foothold initiated by "Shuffle Along," W. E. B. DuBois, in connection with Crisis magazine, established the Krigwa Players, whose purpose was to perpetuate Negro folk drama. This was followed by a number of other groups, including the Harlem Experimental Theater.

The 30's brought to political drama the election of F.D.R. and to Negro drama the propaganda plays. Also, the Federal Theater Project was an integrated endeavor and afforded Negro playwrights and actors an opportunity to produce and act in racially mixed dramas. The audiences supported and welcomed this new theater.

An act of Congress eliminated the Federal Theater but neither this act nor the war could diminish the desire for theater in Harlem. The seed had been planted and was to blossom. Amid the turmoil came ANT--the American Negro Theater--one of the main fruits of the forties. By far the most outstanding dramatic production of that decade was the adaptation of Richard Wright's Native Son. Canada Lee brought Bigger Thomas to a war-weary America, and what he stood for couldn't be ignored. The era ended with a shell-shocked America, and Negro drama as well as all forms of literature went down to somewhat of a defeat. ANT closed its doors, and with it a part of the dream of the Negro professional theater closed. In the interim, the Negro universities sponsored and kept alive the potential artistry of the Negro actors and playwrights.

It was not until the 50's that Negro drama really recovered, and when it made its comeback it did so in style. Again, an explosion into Broadway with Lorraine Hansberry's A Raisin in the Sun. She had turned to Langston Hughes' book of poems, Montage of a Dream Deferred, and brought to the stage a play that was criticized by some as not being a Negro play, but hailed by most. It won the Critics' Circle Award as the best play of the 1958-59 season.

The appeal and the theme are universal and invite discussion of many problems. It is available in paperback as well as in the November, 1965, issue of Literary Cavalcade. Suggestions for teaching the play in the classroom follow.

A Raisin in the Sun

The play concerns itself with life--its frustrations, relationships and rewards. The Younger family happens to be a Negro one, but it could as well have been an Oriental, Caucasian, Mexican, or any American family. The problems they face and fight are timeless and universal, and that is what makes the play so apropos.

If possible, the lead characters should take a copy of the play home to familiarize themselves with their lines. Since a great deal of pertinent information is in the stage directions, they should be read aloud by a narrator if the play isn't acted out. Your class should try to anticipate what is going to happen next by the looks given, motions made, or inmuendos suggested. The play needs to be studied as a whole rather than in segments. However, some of the discussion questions apply to a particular scene as well as to the entire play.

As soon as the play opens, Miss Hansberry introduces the relationships that exist between the characters. Ruth and her son Travis play a game and then Walter enters and contradicts Ruth on the question of money. Almost immediately you see the tension between the husband and wife. When Beneatha comes on stage, jealousy and hostility in the family comes out, but when Lena enters she has a mellowing effect on all that has transpired.

To understand the basic symbols used in this play, students should be aware of Lena's plant and, of course, the money, throughout the play. Discussion of the play may center around the concept of the "haves" and the "have-nots." Assimilation and the natural haircut, as well as housing problems and the irony of the "Welcoming Committee" can be developed in discussion. Students should note the family ties that are brought out when the going is rough and draw their own conclusion as to why the play ends as it does.

Miss Hansberry is an accomplished playwright. Note how skillfully the humor is interwoven into the play. The language also contributes to the richness of the play; and, although it isn't always grammatically correct, it is dramatically right.

Discussion or Essay Questions:

1. What kind of stereotypes are represented in the play?

2. Write an Act IV or explain what you think will happen to the members of the Younger family.

3. Use a quote such as "The love of money is the root of all evil" (New Testament), or "A good name is better than riches" (Cervantes), or Walter's line, "Don't nothing happen for you in this world 'less you pay somebody off!" and apply it to the theme of the play.

4. Aside from money, there are other important concepts such as Lena's views on God, Beneatha's determination to get an education, Walter's desire to prove his manhood, and Ruth's feelings about children. Discuss the conflict each has with his or her beliefs.

5. How is the generation gap brought out in the play? What changes take place as the play progresses?

6. Review Langston Hughes' poem and then discuss the significance of the title. (Refer to the last lines of Act II, Scene I.)

The drama of the 60's is unique in its productions and accomplishments. The playwrights and actors now prefer to be called black and have achieved a sophistication that allows them to laugh at previous stereotypes and strike out with vigor at the established system. Plays such as Ossie Davis' "Purlie Victorious," Adrienne Kennedy's "The Funny House of a Negro," and LeRoi Jones' "Dutchman" exhibit the range in theme and intent in this decade.

Black Power drama is prominent and Negro actors are appearing in more demanding roles in movies and on TV. The musical "Hallelujah, Baby" won the Tony Award as Best Musical Play of 1968. From the Negro drama of the Renaissance to the black drama of the 60's is a long stride. Black Drama by Lofton Mitchell provides a good source for those who would like to study this topic in depth. Present and past contributions by the playwrights are being recognized and rewarded with an eye towards an unlimited future.

EARLY LITERATURE BY NEGRO WRITERS

The literary output of slaves and Negro freedman before Emancipation is now generally accepted almost entirely for its socio-historical value. Lucy Terry's "Bars Fight" (1746) is an account of an Indian raid on Old Deersfield settlement in Massachusetts. It can be compared to John Smith's "The Pocahontas Incident" as a historical document, but it has little literary value. Forty-six of Phyllis Wheatley's poems still exist. Elegies, commemorations of public events, and paraphrases of Biblical events make up the bulk of her poetry. Her style, following neoclassical dictums, displays an impersonal tone and relies heavily on hyperbole, ornamentation, and classical allusions. Its imitation of Alexander Pope is evident and in general it seems artificial and inflated. Benjamin Banneker, Jupiter Hammond, and Gustavus Vasa contributed an almanac, religious poems, and stirring autobiography, respectively.

Other Negroes were active in the Abolitionist crusade and contributed polemics which aided the fight for freedom. The most prominent Negro literary figure in the Abolitionist movement was Fredrick Douglass. His Narrative of the Life of Frederick Douglass, An American Slave Written by Himself deserves to be read by students. William Wells Brown's major contribution was the first Negro novel, Clotel, or the President's Daughter. Published in London in 1853, it was designed to arouse sympathy for the Abolitionist cause. When it was published in the United States, the title was changed to Clotel, The Colored Heroine. The novel chronicles the evils of slavery and will be of interest to selected students. Martin Delany's Blake, or Huts of America, a treatise which emphasizes slavery as a labor system, exists only in fragmentary form.

Protest literature continued after Emancipation, but the Negro migration from the South to the North which began immediately after the Civil War ushered in "The Period of Controversy" and "The Search for Identity" (1865-1915), and with the population shift came a change in the tone of Negro writing. Booker T. Washington (1856-1915) and W. E. B. DuBois (1868-1963) dominate these periods. Washington, a complex man, embraced the policy of accommodation and limited his immediate objections with the hope of later gains. His endorsement of the separate but equal doctrine at the Atlanta Exposition in 1895 ran counter to DuBois' philosophy which called for all civil rights for Negroes immediately. DuBois, a transitional figure in Negro literature, was a precursor of the Negro Renaissance as well as one of its early writers. His essays in The Souls of Black Folks express his rejection of the idea of second class citizenship for Negroes and affirm his belief in the worth of the Negro tradition. Up from Slavery by Washington as well as The Souls of Black Folks should be included in any study of Negro literature.

The first Negro short story "The Goophered Grapevine" appeared in the Atlantic Monthly in 1887. The profuse use of dialect by Charles Waddell Chesnutt, its author, makes it a difficult selection to read. It is found in American Negro Short Stories. Chesnutt produced two books of short stories and three novels. He was a pioneer in the "problem" novel in which he treated the color line from the Negro point of view. While his novels are propagandistic, his short stories raised Negro writing to a literary plane it had not enjoyed before his time.

Besides Chesnutt, a survey of Negro writers of the period must include Paul Laurence Dunbar (1872-1906) and James Weldon Johnson (1871-1938), another transitional figure. Dunbar was a prolific poet and short story writer as well as a novelist. As a poet of his people he has been compared to Robert Burns. James Weldon Johnson is best remembered for his novel The Autobiography of an Ex-Colored Man and his poem "O Black and Unknown Bards" which eulogizes the forgotten creators of the Negro spirituals. Dunbar and Johnson both made racial protest secondary to artistic considerations in their writing and brought poetry by Negro writers further into the mainstream of American literature.

Lucy Terry

While still an infant Lucy Terry was kidnapped from Africa and brought to the Colonies. She was settled at Deerfield, Massachusetts, and in 1746 she was an eyewitness to the Indian raid upon the village. The incident is commemorated in her poem "Bars Fight" which is remembered as the first poem written by a Negro on American soil.

Lucy gained her freedom not because of her literary efforts but through the efforts of her husband Abijah Prince. Prince was granted his freedom and a parcel of land by the terms of the will of his deceased owner. He purchased Lucy's freedom and they were married by a Justice of the Peace in 1756. Later Prince was given more land by the will of another settler and the Princes became charter members of the settlement at Sunderland, Vermont.

When Cesar, the oldest of the couple's six children was ready to enter college, Lucy Prince appeared before the trustees of Williams College in an effort to enroll her son. The race barrier in education was not broken despite Lucy's quoting of "an abundance of law and Gospel, chapter and verse." The incident did not deter Cesar from becoming one of the five thousand Negroes who fought for independence against England.

History relates that later Lucy fought a legal battle against a settler who claimed a portion of the Prince farm. It is said that she fought the case from the local courts to the Supreme Court and there won her case. She died at 91.

Bars Fight

August 'twas the twenty-fifth
Seventeen hundred forty six
The Indians did in ambush lay
Some very valient men to slay
Twas nigh unto Sam Dickinson's mill
The Indians there five men did kill
The names of whom I'll not leave out
Samuel Allen like a hero fout
And though he was so brave and bold
His face no more shall we behold
Eleazer Hawks was killed outright
Before he had time to fight
Before he did the Indians see
Was shot and killed immediately
Oliver Amsden he was slain
Which caused his friends much grief and pain
Simon Amsden they found dead
Not many rods off from his head.
Adonijah Gillet, we do hear
Did lose his life which was so dear
John Saddler fled across the water
And so escaped the dreadful slaughter

Eunice Allen see the Indians comeing
And hoped to save herself by running
And had not her petticoats stopt her
The awful creatures had not cotched her
And tommyhawked her on the head
And left her on the ground for dead.
Young Samuel Allen, Oh! lack-a-day
Was taken and carried to Canada.

Discussion:

1. Compare this verse account of a historical incident with Captain John Smith's account of "The Pocahontas Incident" on p. 424 in Adventures in American Literature, Olympic Edition. What similarities do you observe? What differences?

2. Why do you have confidence that this account is true and written by an eyewitness?

3. Is there any indication in the text that this verse was written by a slave? Explain.

Phillis Wheatley

Phillis Wheatley was kidnapped in Africa and sold into slavery in 1761 at the age of seven or eight. She found a favored status as a personal maid to the wife of her master, John Wheatley. A precocious child, Phillis learned the English language so well that she was able to read and understand the most difficult parts of the Bible after sixteen months with the Wheatley family. At fourteen she wrote a poem, "To the Students at the University of Cambridge, in New-England."

See Him, with hands outstretch'd upon the cross!
Divine compassion in his bosom glows.
He hears revilers with oblique regard.
What Condensation in the Son of God!

These extracted lines indicate how thoroughly she had mastered not only the language but also the currently admired neoclassic style.

In 1771 she was christened and received into Old South Church in Boston. She had achieved wide critical acclaim by 1772, and in 1773, still nominally a slave, she was sent to England in the hope that the change would improve her frail health. There she was received not as a slave but as an honored guest in the homes of English nobility.

The divine providence which seemed to smile upon her appeared less benevolent after 1774 when her special patroness, Mrs. Wheatley, died. The home she had known was dissolved upon the death of John Wheatley in 1778. She had received her freedom by this time and in the same year she married John Peters. Her marriage was an unhappy one and her husband proved to be a barrier between Phillis and her white friends. She died on December 5, 1784, at the probable age of 31.

Forty-six of Phillis Wheatley's poems are extant, the majority being occasional. Elegies, commemorations of public events, and paraphrases of biblical verses make up the bulk of her poetry. Her style, following neo-classical dictums, displays an impersonal tone; relies on hyperbole, ornamentation, and classical allusions; and in general seems pompous and artificial.

"On Being Brought from Africa" is an exception to most of her poetry. As much of her work, it is written in couplets but here she permits Phillis Wheatley to speak:

'Twas mercy brought me from my Pagan land,
Taught my benighted soul to understand
That there's a God, that there's a Savior too:
Once I redemption neither sought nor knew.
Some view our sable race with scornful eye,
"Their color is a diabolic lie."
Remember, Christians, Negroes black as Cain
May be refined, and join th' angelic train.

Discussion:

1. Compare the extracts from Phillis Wheatley's poetry with the poems of Anne Bradstreet.

2. Explain the characteristics of neoclassic poetry. Is "On Being Brought from Africa" an example of neoclassic poetry? Why? Why not?

The Period of Controversy and Search for Identity, 1865-1915 (An Outline)

A. Booker T. Washington (1856-1915)--Selected readings from Up From Slavery (1900)
B. W. E. B. DuBois (1868-1963)

1. Selected readings from The Souls of Black Folks
2. "On Being Crazy" (1907), short story in American Negro Short Stories

C. Charles Waddell Chesnutt (1858-1932)

1. "The Goophered Grapevine," short story in American Negro Short Stories.
2. Discussion of dialect in American literature.

D. Paul Laurence Dunbar (1872-1906)

1. Nine poems in American Negro Poetry
2. "The Lynching of Jube Benson" in American Negro Short Stories

E. James Weldon Johnson (1871-1938)

1. Autobiography of an Ex-Colored Man (1912)
2. "O Black and Unknown Bards," poem in American Negro Poetry

F. Minor Writers of the Period

1. Anne Spencer (1882-), poetry from American Negro Poetry
2. William Stanley Braithwaite (1878-1962), poetry from American Negro Poetry
3. Angeline Grimke (1880-1958), poetry from American Negro Poetry
4. Fenton Johnson (1886-1958), poetry from American Negro Poetry

THE STRUGGLE FOR EQUALITY, 1940 TO DATE (OUTLINE)

A. Fiction

1. Twenty-one short stories are available in American Negro Short Stories, John Henrik Clarke, editor, Hill and Wang, New York, 1966

2. The Best of Simple by Langston Hughes

3. Novels typical of this period

   a. Black Boy by Richard Wright
   b. Native Son by Richard Wright
   c. Go Tell It on the Mountain by James Baldwin
   d. Beetlecreek by William Demby
   e. The Third Generation by Chester Himes
   f. Black Like Me by John Griffin (white author)
   g. Maud Martha by Gwendolyn Brooks
   h. The Street by Ann Petry
   i. Country Place by Ann Petry
   j. Many Thousand Gone by Ronald Fair
   k. Jubilee by Margaret Walker
   l. Invisible Man by Ralph Ellison

B. Poetry--Appropriate selection from American Negro Poetry, Arna Bontemps, editor, Hill and Wang, New York, 1963.

C. Biography and Autobiography

1. The Autobiography of Malcolm X. Suggested for class study.
2. What Manner of Man: A Biography of Martin Luther King, Jr., by Lerone Bennett, Jr.
3. A Choice of Weapons by Gordon Parks
4. nigger by Dick Gregory

D. Drama

1. Raisin in the Sun by Lorraine Hansberry
2. In White America by Martin Duberman (white author)
3. Purlie Victorious by Ossie Davis
4. Blues for Mr. Charlie by James Bladwin

E. Essay

1. Nobody Knows My Name by James Baldwin
2. Strength to Love by Martin Luther King, Jr.
3. From the Back of the Bus by Dick Gregory

A SELECTED BIBLIOGRAPHY

Anthologies

Brown, Sterling, Arthur P. Davis, and Ulysses Lee, eds. The Negro Caravan. New York: Dryden Press, 1943.
A landmark anthology of creative and critical writing by Negro authors which remains an important literary source for earlier writing.

Calverton, Victor F., ed. Anthology of American Negro Literature. New York: The Modern Library, 1929.

Clarke, John Henrik, ed. American Negro Short Stories. Hill & Wang, 1966.

Cromwell, Otelia, L. D. Turner, and E. B. Dykes, eds. Readings from Negro Authors for Schools and Colleges with a Bibliography of Negro Literature. New York: Harcourt, Brace, and Company, 1931.

Dreer, Herman. American Literature by Negro Authors. New York: Macmillan, 1950.
A limited collection of literature and oratory intended for classroom use.

Hill, Herbert, ed. Soon, One Morning: New Writing by American Negroes, 1940-1962. New York: Knopf, 1963.
An anthology of contemporary Negro writing: essays, fiction (including extracts from novels) and poems.

Hughes, Langston. The Langston Hughes Reader. New York: Mead, and Company, 1966.

----------. ed. The Book of Negro Humor. New York: Dodd.

Locke, Alain, Ed. The New Negro. New York: Alfred and Charles Boni, 1925. A landmark anthology of Negro creative and critical writing revealing the Harlem Renaissance of the twenties.

Thompson, Era Bell, and Herbert Nipson, eds. White on Black. Chicago: Johnson Publishing Company, 1966.
A collection of twenty-two articles by white Americans on the relations between white and Negro Americans, first published in Ebony magazine, including William Faulkner, Lillian Smith, Pearl Buck, Eleanor Roosevelt, and others.

Williams, John A., ed. The Angry Black, New York: Lancer Books, 1962.
An anthology of stories and articles by Negro and white authors probing the reasons for the modern anger against racism in the U. S. A.

Fiction

Baldwin, James. Go Tell It on the Mountain. New York: Knopf, 1953. Signet Paperback, 1963.
Novel.

----------. Going to Meet the Man. New York: The Dial Press, 1965.
Short stories.

Bontemps, Arna. God Sends Sunday. New York: Harcourt, Brace, and Company, 1931.
Novel.

----------. Black Thunder. New York: The Macmillan Company, 1936.
Novel.

Brooks, Gwendolyn. Maud Martha. New York: Harper and Brothers, 1953. (Also in paperback)
Novel.

Brown, William Wells. Clotel, or The President's Daughter: A Narrative of Slave Life in the United States. London: 1853.
First novel by a Negro American.

----------. Clotelle, or The Colored Heroine: A Tale of the Southern States. Boston: Lee and Shepard, 1867.

Clarke, John Henrik. American Negro Short Stories. New York: Hill & Wang, 1966.
Short stories.

Coleman, A. E. Rosy the Octoroon. Boston: Meador, 1929.
Novella.

Cullen, Countee. One Way to Heaven. New York: Harper and Brothers, 1932.
Novel.

Demby, William. Beetlecreek. New York: Rinehart, 1950. (Also in paperback)
Novel.

DuBois, W. E. B. Dark Princess; A Romance. New York: Harcourt, Brace, 1928.
Novel.

----------. Best Stories. New York: Dodd, 1938.

Ellison, Ralph. Invisible Man. New York: Random House, 1952. Signet Paperback, 10 printings.
Novel.

Fair, Ronald L. Many Thousand Gone. New York: Harcourt, Brace and World, 1965.
Novel, Subtitled An American Fable.

Fausett, Jessie Redmond. There Is Confusion. New York: Boni and Liveright, 1924.
Novel.

----------. Plum Bun. New York: Frederick A. Stokes Company, 1929.
Novel.

----------. The Chinaberry Tree. New York: Frederick A. Stokes Company, 1931.
Novel.

----------. Comedy: American Style. New York: Frederick A. Stokes Company, 1933.
Novel.

Fisher, Rudolph. The Walls of Jericho. New York: Alfred A. Knopf, 1928.
Novel.

Henderson, George Wylie. Ollie Miss. New York: Frederick A. Stokes Company, 1935.
Novel.

Hentoff, Nat. Jazz Country. New York: Harper & Row, Publishers, 1965. Short novel (146 pages) about young white boy who wants to be a jazzman. Negro-white relationships explored. Highly recommended. White author. Also in paperback.

Himes, Chester B. The Third Generation. New York: World Publishers, 1954.
Novel. (Also in paperback.)

Hughes, Langston. Not Without Laughter. New York: Knopf, 1930.
Novel.

----------. The Ways of White Folks. New York: Knopf, 1934.
Short stories.

----------. The Best of Simple. New York: Hill and Wang, 1961.
A Selection of Simple sketches from the three previous volumes. (Also in paperback.)

Hurston, Zora Neale. Jonah's Gourd Vine. Philadelphia: J. B. Lippincott, 1934.
Novel.

Johnson, James Weldon. The Autobiography of an Ex-Colored Man. New York: Sherman, French and Company, 1912.
Novel.

Petry, Ann. Country Place. Boston: Houghton Mifflin, 1947. Novel.

Petry, Ann. The Street. Boston: Houghton Mifflin, 1946. A Houghton Mifflin Literary Fellowship Award.
Novel.

Schuyler, George. Black No More. New York: The Macaulay Company, 1931.
Novel.

Thurman, Wallace. The Blacker the Berry. New York: The Macaulay Company, 1929.
Novel.

Toomer, Jean. Cane. New York: Boni and Liveright, 1923.
Poetry, short stories and sketches.

Walker, Margaret. Jubilee. Boston: Houghton Mifflin, 1966.
A Houghton Mifflin Fellowship Award novel.

White, Walter F. Flight. New York: Alfred A. Knopf, 1926. Novel.

White, Walter F. The Fire in the Flint. New York: Alfred A. Knopf, 1924.
Novel.

Wright, Richard. Native Son. New York: Harper and Brothers, 1940.
Novel.

----------. Eight Men. New York: World Publishers, 1961.
Short stories.

Yerby, Frank. Foxes of Harrow. New York: Dial, 1946.
Novel.

Poetry

Bontemps, Arna, ed. American Negro Poetry. New York: Hill, and Wang, 1963.
An anthology of poems by fifty-six poets.

Bontemps, Arna Golden Slippers. New York: Harper & Row, Publishers,
1941. Selective anthology of poetry.

Braithwaite, William Stanley. Lyrics of Life and Love. Boston: Herbert B.
Turner, and Company, 1904.

Brooks, Gwendolyn. A Street in Bronzeville. New York: Harper, 1945.

----------. Annie Allen. New York: Harper, 1949.
The poet's second volume of verse, awarded the Pulitzer Prize in 1950.

----------. Selected Poems. New York: Harper, and Row, 1963. (Also in
paperback)
Selections from her three earlier books, now out of print, plus a section
of new poems.

Brown, Sterling A. Southern Road. New York: Harcourt, Brace, and Company,
1932.
A collection of poems.

Cullen, Countee. Color. New York, and London: Harper, 1925.
First volume of poetry, won the Harmon Gold Award for Literature.

Dett, R. Nathaniel. The Album of a Heart.

Du Bois, W. E. B. Dark Water. New York: Harcourt, Brace, and Company, 1920.

Hill, Leslie Pinckney. Toussaint L'Overture--A Dramatic History. 1928.
A blank verse drama in five acts.

Hughes, Langston. The Weary Blues. New York: Knopf, 1926.

----------. The Dream-Keeper. New York: Knopf, 1932.

----------. Montage of a Dream Deferred. New York: Knopf, 1959.
Second Edition in 1965.

----------, ed. New Negro Poets U. S. A. Bloomington: Indiana University Press, 1964.
An anthology of poems by 37 American Negro poets of the new generation.

Redding, J. Saunders. To Make a Poet Black. Chapel Hill: University of North Carolina Press, 1939.
A critical study of poetry by Negroes from 1760-1939.

Toomer, Jean. Cane. New York: Boni, and Liveright, 1923.
Poetry, short stories, and sketches.

Walker, Margaret. For My People. New Haven, Conn.: Yale University Press, 1942.
1942 winner of the Yale Series of Younger Poets.
Foreword by Stephen Vincent Benet.

Wheatley, Phillis. Poems on Various Subjects, Religious and Moral. London: 1773. Revised Edition: Philadelphia.

Drama

Baldwin, James. Blues for Mister Charlie. New York: Dial, 1964. Dell Paperback, 1964. A three-act play.

Davis, Ossie. Purlie Victorious: A Comedy in Three Acts. Los Angeles: Samuel French, 1961.

Duberman, Martin B. In White America: Boston: Houghton Mifflin Co, 1964.
This drama can be the springboard for an entry into the study of Negro literature. Highly recommended. White author.

Edmonds, Randolph. Shades and Shadows. Boston: Meador Publishing Company, 1930.
Six imaginative stories in dramatic form by Randolph Edmonds: The Devil's Price; Everyman's Land, Hewers of Wood; The Phantom Treasure; Shades and Shadows; The Tribal Chief.

Hansberry, Lorraine. A Raisin in the Sun. New York: 1959.
A three-act play, winner of the New York Drama Critics Circle as the best play of the 1958-59 season. (Also in paperback.)

----------. The Sign in Sidney Burstein's Window. New York: Random House, 1965.
A drama in three acts with a forward by John Braine and an Introduction by Robert Nemiroff. (Also in paperback.)

Hill, Leslie Pinckney. Toussaint L'Ouverture. Boston: Christopher Publishing Company, 1928.
A dramatic history. A blank verse drama in five acts.

Wright, Richard, and Paul Green. Native Son.
Produced, 1940.

Criticism, Literary and Cultural History, Scholarship

Bone, Robert A. The Negro Novel in America. New Haven, Conn.: Yale University Press, 1958. Revised Edition: paperback, 1965.

Chesnutt, Helen. Charles Waddell Chesnutt: Pioneer of the Color Line. Chapel Hill: University of North Carolina Press, 1952.
A biography and study of the first major American Negro fiction writer by his daughter. Conference on Negro writers, 1st, New York, 1959. The American Negro Writer and His Roots: Selected Papers. New York: American Society of African Culture, 1960.
Contributions by: Saunders Redding, Samuel W. Allen, John Henrik Clarke, Julian Mayfield, Arthur P. Davis, Langston Hughes, William Branch, Arna Bontemps, Loften Mitchell, Sarah E. Wright, John O. Killens.

Gloster, Hugh M. Negro Voices in American Fiction. Chapel Hill: University of North Carolina Press, 1948.
A pioneer study in the field with the first significant bibliography of Negro fiction in America.

Hughes, Carl Milton. The Negro Novelist: A Discussion of the Writings of American Negro Novelists, 1940-1950. New York: Citadel, 1953.

Loggins, Vernon. The Negro Author: His Development in American to 1900. New York: Columbia University Press, 1931. Republished: Port Washington, N. Y.: Kennikat Press, 1964.
An historical survey, by chronological periods, from "the beginnings of Negro authorship, 1760-1790" to the dawn of the 20th century. Includes a valuable bibliography.

Mitchell, Loften. Black Drama. Hawthorn Books, Inc., New York City, 1967.
The story of the American Negro in the theatre from 1795 to 1967. Objective, humorous, outspoken. Highly recommended.

Redding, J. Saunders. To Make A Poet Black. Chapel Hill: University of North Carolina Press, 1939.
A critical statement and study.

Wright, Richard. How "Bigger" Was Born. New York: Harper, and Brothers, 1940.
A brochure based on an article and a lecture in which the author explains how the novel Native Son came to be written.

Essays and Miscellaneous Prose

Baldwin, James. Notes of a Native Son. Boston: Beacon, 1955.
Essays

----------. Nobody Knows My Name. New York: Dial Press, 1961.
Essays.

----------. The Fire Next Time. New York: Dial Press, 1963.
Essays.

----------. Nothing Personal. Photographs by Arthur Avedon. New York: Dell Publishers, 1965.
A commentary on the contemporary social scene.

Du Bois, W. E. B. The Souls of Black Folk: Essays and Sketches. Chicago: A. C. McClurg and Company, 1903.
An American Negro Classic.

Ellison, Ralph Shadow and Act. Random House, 1964. (Also in paperback.)
A collection of essays spanning twenty years. Ellison says in his introduction, "They are concerned with three general themes: with literature and folklore, with Negro musical expression--especially jazz and blues--and with the complex relationship between the Negro American subculture and the North American culture as a whole."

Gregory, Dick. What's Happening? New York: E. P. Dutton Company, 1965.
Humor and satire.

----------. Dick Gregory From The Back Of The Bus. New York: E. P. Dutton and Company.
Humor and satire.

Hughes, Langston. Fight For Freedom: The Story of the NAACP. New York: Berkley Publishing Company, 1962.

King, Martin Luther, Jr. Stride Toward Freedom: The Montgomery Story. New York: Harper, and Brothers, 1958.

----------. Strength To Love. New York: Harper, and Row, 1963.
Pocket Book, 1964.

----------. Why We Can't Wait. New York: Harper, and Row, 1964.

----------. A Martin Luther King Treasury, Selected Writings. Yonkers, N. Y.: Negro Heritage Library. Educational Heritage Company.

Petry, Ann. Tituba of Salem Village. New York: Thomas Y. Crowell Company, 1964.
A story of a slave for juvenile readers.

Autobiographies

Anderson, Marian. My Lord, What A Morning: An Autobiography. New York: The Viking Press, 1965.

Armstrong, Henry. Gloves, Glory and God. Westwood, New Jersey: Fleming H. Revell, 1956.

Armstrong, Louis. Satchmo (My Life in New Orleans). London: Peter Davies, 1955.

Brown, Jimmy, with Myron Cope. Off My Chest. New York: Doubleday, 1964.
The life story of a football star.

Campanella, Roy. It's Good To Be Alive. Boston: Little, Brown, and Company, 1959.

Clark, Septima Poinsette, with LeGette Blythe. Echo In My Soul. New York: E. P. Dutton and Company, 1962.
Autobiography of a Negro school teacher.

Davis, Sammy, Jr., and Jane and Burt Boyar. Yes I Can. New York: Farrar, Straus, and Giroux, 1965.

Douglass, Frederick. Narrative of the Life of Frederick Douglass, An American Slave. Written by Himself. Ed. by Benjamin Quarles. Cambridge, Mass.: The Belknap Press of Harvard University Press, 1960.
Frederick Douglass wrote three stories of his life during his lifetime. This is a modern, scholarly edition of the first of Douglass's three autobiographical works, originally published in 1845 by Anti-Slavery Office in Boston.

Dunham, Katherine. A Touch of Innocence. New York: Harcourt, 1959.

Gibson, Althea. Edited by Edward Fitzgerald. I Always Wanted To Be Somebody. New York: Harper, 1958.
Autobiography of the tennis champion.

Grant, Daniel T. When The Melon Is Ripe: The Autobiography of a Georgia Negro High School Principal and Minister. New York: Exposition Press, 1955.

Gregory, Dick, with Robert Lipsyte. nigger. New York: Dutton, 1964.
Autobiography of the Negro comic artist and civil rights activist.

Handy, W. C. Father of the Blues: An Autobiography of W. C. Handy. Edited by Arna Bontemps. Foreword by Abbe Niles. New York: Macmillan, 1955.

Henson, Josiah. Father Henson's Story of His Own Life. New York: Corinth Books, 1962.
The autobiography of the slave who inspired Harriet Beecher Stowe's character Tom in Uncle Tom's Cabin.

Holliday, Billie, and William Duffy. Lady Sings The Blues. New York: Doubleday, 1956.
Autobiography of the blues singer.

Horne, Lena, and Schickel, Richard. Lena. New York: Doubleday and Company, 1965.
Autobiography of the popular singer.

Hughes, Langston. The Big Sea. New York: Knopf, 1940.
Record of people and events in writer's life.

Hurston, Zora Neale. Dust Tracks on a Road: An Autobiography. Philadelphia: J. B. Lippincott Company, 1942.

Johnson, James Weldon. Along This Way: The Autobiography of James Weldon Johnson. New York: The Viking Press, 1933.

Julian, Hubert. Black Eagle. As told to John Bulloch. Jarrolds, 1964. The autobiography of one of the first Negro aviators.

Kitt, Eartha. Thursday's Child. New York: Duell, Sloan, and Pearce, 1956.

Malcolm X., with assistance of Alex Haley. The Autobiography of Malcolm X. New York: Grove Press, 1965. Grove paper, 1966.

McKay, Claude. A Long Way From Home. New York: 1937. Autobiography and travel book.

Moore, Archie. The Archie Moore Story. New York: McGraw-Hill, 1960. Autobiography of the boxer.

Morrow, E. Frederick. Black Man in the White House. New York: 1963. A diary by the first Negro presidential aide, Administrative Officer for Social Projects, The White House, 1955-1961.

Ovington, Mary White. The Walls Came Tumbling Down. New York: Harcourt, Brace, and Company, 1947.
An autobiography with light on the history of the National Association for the Advancement of Colored People.

Paige, Leroy (Satchel), with David Lipman. Maybe I'll Pitch Forever. New York: Doubleday, 1962.
Autobiography of the legendary baseball pitcher.

Parks, Gordon. A Choice of Weapons. New York: 1966.
Autobiography of a novelist and photographer.

Patterson, Floyd. Victory Over Myself. New York: Bernard Geis Associates, 1962.
Autobiography of the boxing champion.

Peyton, Thomas Roy, M. D. Quest For Dignity. Los Angeles: Western Publishers, 1963.
Autobiography of a Negro physician.

Robinson, Jackie. My Own Story. New York: 1948.
The autobiographical story of the first Negro baseball player to break the color line in the major leagues.

Rowan, Carl T. Go South to Sorrow. New York: Random House, 1957.
By the former USIA head; autobiographical.

Russell, Bill, and Bill McSweeny. Go Up For Glory. New York: Coward-McCann, 1966.
The autobiography of the star of the Boston Celtics as told to Bill McSweeny, with 16 pages of photographs.

Rutland, Eva. The Trouble with Being a Mama. Nashville, Tenn.: Abingdon Press, 1964.
A Negro mother on the anxieties and joys of bringing up a family.

Terrell, Mary Church. A Colored Woman in a White World. Washington, D. C.: Ransdell Publishers, 1940.
Preface by H. G. Wells.

Washington, Booker T. Story of My Life and Work. Napierville, Ill.: Hertel, Jenkins, and Company, 1900.
Reveals more than his later and more famous autobiography, Up From Slavery.

----------. Up From Slavery: An Autobiography. New York: Doubleday, Page, and Company, 1901.

Waters, Ethel. His Eye Is On The Sparrow: An Autobiography. Garden City, N. Y.: Doubleday, and Company, 1951.

White, Walter F. A Man Called White. New York: The Viking Press, 1948.
By the NAACP leader.

Wills, Maury. It Pays to Steal. Englewood Cliffs, N. J.: 1963.
The life story of the Negro baseball star as told to Steve Gardner.

Wright, Richard. Black Boy. New York: 1945.
An autobiography.

Biographies

Adams, Russell L. Great Negroes Past and Present. Chicago: Afro-Am Publishing Company, 1964.

Arstein, Helen. In Person, Lena Horne. Greenberg, 1950.

Bennett, Lerone, Jr. What Manner of Man: A Biography of Martin Luther King, Jr. Chicago: Johnson Publishing Company, 1965.

Bontemps, Arna W. We Have Tomorrow. Houghton, 1945.
Lives of 12 young Negroes written for young people.

Bradford, Sarah. Harriet Tubman, The Moses of Her People. New York: Corinth Books, 1961.

Brawley, Benjamin Griffith. Negro Builders and Heroes. Chapel Hill: The University of North Carolina Press, 1937.

Cannon, Poppy. A Gentle Knight: My Husband, Walter White. New York: Rinehart and Company, 1956.

Cherry, Gwendolyn, Ruby Thomas, and Pauline Willis. Portraits in Color: The Lives of Colorful Negro Women. Patterson, N. J.: Pageant Press, 1962.

Conrad, Earl. Harriet Tubman. Washington, D. C.: Associated Publishers, 1943.

Cronon, Edmund David. Black Moses: The Story of Marcus Garvey. Madison: University of Wisconsin Press, 1955.

Cunningham, Virginia. Paul Laurence Dunbar and His Song. New York: Dodd, 1947.

Dannett, Sylvia, ed. Profiles of Negro Womanhood. Volumes 1 and 2. Yonkers, N. Y.: Negro Heritage Library. Education Heritage Company.

Eaton, Jeanette. Trumpeter's Tale. New York: Morrow, 1955.
Biography of Louis Armstrong.

Embree, Edwin R. 13 Against the Odds. New York: Viking, 1944.
The stories of modern Negro pioneers who have overcome obstacles of prejudice and discrimination to make outstanding contributions to American society.

Farr, Finis. Black Champion; The Life and Times of Jack Johnson. New York: Scribner, 1964.
Biography of the first Negro to win the world's heavyweight boxing championship.

Fauset, Arthur Huff. Sojourner Truth; God's Faithful Pilgrim. Chapel Hill: University of North Carolina Press, 1938.

Gammond, Peter. Duke Ellington: His Life and Music. New York: Ray Publishing Company, 1958.

Goffin, Robert. Horn of Plenty: The Story of Louis Armstrong, Translated from the French by James F. Bezou. New York: Allen, Towne, and Heath, 1947.

Graham, Shirley. Booker T. Washington. New York: Julian Messner.

----------. The Story of Phillis Wheatley. New York: Julian Messner, 1949.

----------. Your Most Humble Servant: The Story of Benjamin Banneker. New York: Julian Messner, 1949.

----------. Jean Baptiste Pointe De Sable: Founder of Chicago. New York: Julian Messner, 1953.

----------, and George Lipscomb. Dr. George Washington Carver. New York: Julian Messner.

Hirshberg, Al. Bill Russell of the Boston Celtics. New York: Julian Messner.

Holt, Rackham. George Washington Carver; An American Biography. New York: Doubleday, 1942.
The story of an outstanding American Negro scientist.

----------. Mary McLeod Bethune. New York: Doubleday, 1964.

Hughes, Langston. Famous American Negroes. New York: Dodd, Mead, and Company, 1954.

----------. Famous Negro Music-Makers. New York: Dodd, Mead, 1955.

Kugelmass, J. A. Ralph J. Bunche, Fighter for Peace. New York: Julian Messner, 1952.

McGovern, Ann. Runaway Slave: the Story of Harriet Tubman. New York: Four Winds Press, 1966.
A biography for children.

Miller, Floyd. Ahdoolo! Biography of Matthew A. Henson. Dutton, 1963.
Biography of the Negro who accompanied Peary as an assistant on the expedition to the North Pole.

Moseley, J. H. Sixty Years in Congress and Twenty-eight Out. Vantage Press, 1960
The stories of Negro members of Congress.

Newman, Shirlee P. Marian Anderson: Lady From Philadelphia. Philadelphia, Penn.: The Westminister Press, 1966.

Pauli, Hertha. Her Name Was Sojourner Truth. Meredith Press, 1962.

Peare, Catherine O. Mary McLeod Bethune. Vangard Press, 1951.

Petry, Ann. Harriet Tubman: Conductor on the Underground Railroad. New York: Thomas Y. Crowell Company.

Quarles, Benjamin. Frederick Douglass. Washington. D. C.: The Associated Publishers, 1948.
A biography.

Reddick, L. D. Crusader Without Violence, A Biography of Martin Luther King, Jr. New York: Harper and Brothers, 1959.

Roeder, William A. Jackie Robinson. New York: Barnes, 1950.
A biography of the baseball star.

Rollins, Charlemae Hill. They Showed the Way: Forty American Negro Leaders. New York: Thomas Y. Crowell Company, 1964.

Rowan, Carl T. Wait Till Next Year. New York: Random House, 1960.
A biography of Jackie Robinson with the active collaboration of the first Negro in major league baseball.

Seton, Marie. Paul Robeson. Dobson, 1958.
Biography of the singer and actor.

Shapiro, Milton J. The Hank Aaron Story. New York: Julian Messner.

----------. Jackie Robinson of the Brooklyn Dodgers. New York: Messner.

----------. The Roy Campanella Story. New York: Julian Messner.

Shaw, Arnold. Belafonte; An Unauthorized Biography. Chilton, 1960.

Smith, Ken. The Willie Mays Story. Greenberg, 1954.

Sterling, Dorothy, and Benjamin Quarles. Lift Every Voice: The Lives of Booker T. Washington, W. E. B. Du Bois, Mary Church Terrell, and James Weldon Johnson. Garden City, New York: Doubleday and Company, 1965.
Biographies of four famous American Negroes.

Sterne, Emma Gelders. Mary McLeod Bethune. New York: Alfred Knopf, 1957.

Stratton, Medeline Robinson. Negroes Who Helped Build America. Boston, Mass.: Ginn and Company, 1965.

Swift, Hildegarde Hoyt. The Railroad to Freedom. New York: Harcourt, Brace, and Company, 1932.
A biography of Harriet Tubman.

Young, Andrew S. Great Negro Baseball Stars and How They Made the Major Leagues. New York: Barnes, 1953.

----------. Negro Firsts In Sports. Chicago: Johnson Publishing Company, 1963.
A popular history of the Negro's participation in American sports, with statistics.

----------. Sonny Liston: The Champ Nobody Wanted. Chicago: Johnson Publishing Company, 1966.

Young, Dick. Roy Campanella. New York: Grosset and Dunlap, 1954.

MUSIC, SPIRITUALS, BLUES, AND JAZZ

Belafonte, Harry. Songs Belafonte Sings. New York: (Duell) Meredith, 1962.

Brunn, Harry O. The Story of the Original Dixieland Jazz Band. Baton Rouge: Louisiana State University Press, 1960.

Buckle, Robert, ed. Katherine Dunham, Her Dancers, Singers, Musicians. Ballet Publications, 1949.

Carawan, Guy, and Candie Carawan. We Shall Overcome! Songs of the Southern Freedom Movement. New York: Oak Publications, 1963.

Chambers, H. A., ed. The Treasury of Negro Spirituals. New York: 1963.
Words and music. With a Foreword by Marian Anderson.

Erlich, Lillian. What Jazz Is All About. New York: Julian Messner.

Feather, Leonard. The New Edition of the Encyclopedia of Jazz. Revised Edition. New York: Horizon Press, 1960.
Original version published in 1955. Biographies, photos, and a short history of jazz.

Gleason, Ralph J., ed. Jam Session. New York: Putnam, 1958.
Essays and articles by outstanding jazz artists.

Goffin, Robert. Jazz: From the Congo to the Metropolitan. New York: Doubleday, 1944.

Harrison, Max. Charlie Parker. (Kings of the Jazz Series). New York: A. S. Barnes and Company, 1960.

Hughes, Langston. The First Book of Jazz. New York: Franklin Watts, 1955.

Jones, Leroi. Blues People: Negro Music in White America. New York: Morrow, 1963.
A thought provoking study which also discusses the essential nature of the Negro in American as the author sees it. Ralph Ellison wrote a polemical review of the book and its sociological thesis, published in New York Review, February 6, 1964.

Lomax, Alan. Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and 'Inventor of Jazz.' London: Cassell, 1952.

Reisner, Robert G. Bird: The Legend of Charlie Parker. New York: Citadel Press.